



FOREWORD

Ahmad Mashadi Head, NUS Museum

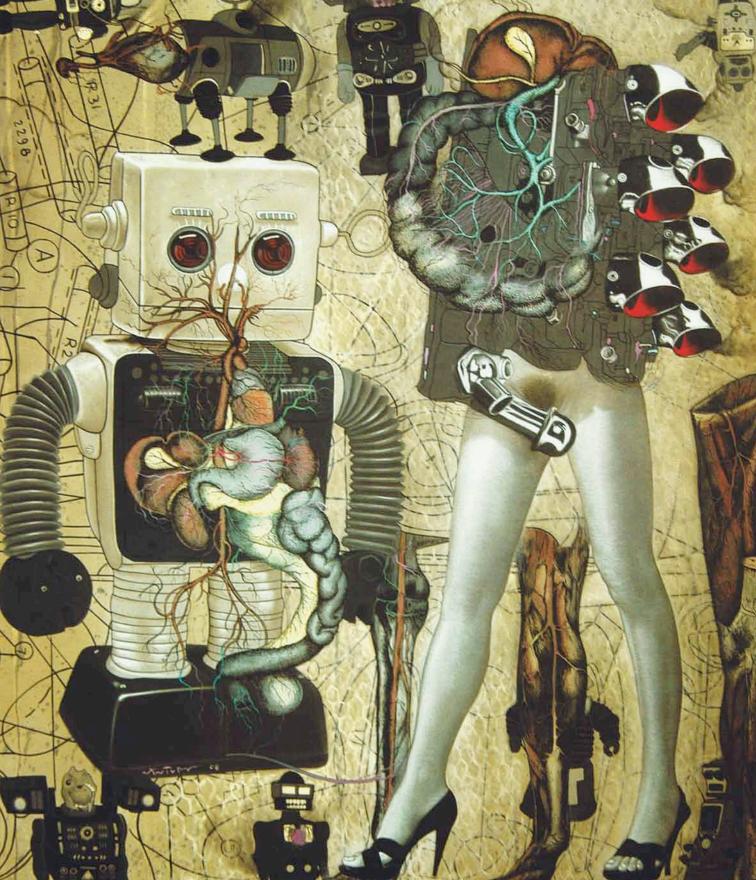


The paintings of Ronald Ventura appear as theatrical tableaux that entice, surprise and disrupt. They deploy a *bricolage* of visual elements drawn from popular culture, illustrations and commercial photography mobilized as virtual signs of contemporary life, conflating and reconfiguring, indeterminate in their destinations. They sit uneasily as facile objects of technical wonder and documents of social criticism.

In his curatorial essay, Shabbir Hussain Mustafa relates the works by Ronald Ventura to the "commodification of the human body, paranoia and religious consciousness" set within the context of hyperconsumption. Desire becomes readily reproduced, it mutates with mechanical efficiency, where the body struggles to maintain its agency, emerging in Ventura's paintings as human-animal-machine assemblages simultaneously grotesque and amazingly seductive. A commentary that follows Mustafa's essay, by Patrick Flores, deconstructs that element of seduction, the application of the

body and hyperrealism constituting a fascination marked by fetish for the clinical and predicament of signification. Sonia Kolesnikov-Jessop's contribution to the catalogue provides background and contexts to Ventura's practice highlighting his play of anatomical (re)constructions.

The NUS Museum wishes to thank the artist, Ronald Ventura, for his collaboration in the project. It also wishes to thank the exhibition coorganiser, Artesan, and in particular Roberta Dans, for their industry and material support. We are also grateful to contributing writers Patrick Flores and Sonia Kolesnikov-Jessop. The exhibition is being presented adjacent to a permanent presentation featuring the Museum's collection of works by Ng Eng Teng. This intimation is apt and germane, providing opportunities to reflect on the regard for the body as a discursive construct through varying modes of representation and articulations of the real, realism and social commentary.



FOREWORD

Roberta Dans Director, Artesan Gallery + Studio

I am exhilarated (not to mention exhausted!) that this exhibition is taking place. Until recently, appreciation and exposure to Contemporary Art from The Philippines had been admittedly confined to the domestic realm, regional networks and a few insightful collectors. Today, however, it is entering a new era where appreciation of the country's best artists stretches globally.

That noted, Artesan Gallery + Studio has two true motivations: to make art available to a wider audience, and to give exposure to undiscovered talent. Artesan is dedicated to collaborating with contemporary artists in Asia and creating opportunities to expose and nurture vibrant artistic talent. It works with farsighted institutions, companies and individuals who are equally passionate about supporting and nurturing the artistic talent of Asia.

In addition to gallery exhibitions, Artesan's outreach subsidiary, Art on Tour, takes art out to the community and fosters art education in an attempt to make art more approachable and viewer friendly. Various exhibitions are organized each year touring a wide variety of different venues in the city. In other realms, partnerships with institutions and museums, initiating artist residencies, organizing workshops and artist exchange programs, allows Artesan to showcase the true spirit of its young artists and enable a wider audience experience the dynamic pulse of Asian Contemporary Art.

This exhibition exemplifies our goals, motivations and most importantly the artistry of Ronald Ventura, who initially joined our gallery's program 18 months ago. Ventura's finesse, filled with charm and wit, to say the least, continues to kindle a reality check on the modern conscience. 'Mapping the Corporeal: Ronald Ventura' is testament to this growing appeal of promising Filipino artists and represents the hard work and belief on the part of many individuals and organizations that have been attached to it at various stages of the project.

Most certainly, we are grateful to NUS Museum for their recognition of Ventura's work.

MAPPING THE CORPOREAL

Shabbir Hussain Mustafa

Ronald Ventura in his most recent series lays groundwork for an investigation of the commodification of the human body, paranoia and religious consciousness in modern societies. The material existence of modern life and its relationship to the human body has been a continued preoccupation of the artist from his earlier exhibitions such as Human Study (2005) to the more recent Zoomanities (2008). Ventura's oeuvre has been one of a conscious engagement in treating the human body as a terrain which is entirely exposable, yet deceptively arcane. The figure of the body has always been approached by the artist as something beyond a naturalist or biologically deterministic ideology, but as a radical terrain from which a multitude of contestations and meanings may be derived, where traditional boundaries may be breached or left exposed. As late modern regimes of consumption continue to become increasingly entrenched into our everyday lived realities, Ventura's hyperreal bodies continue to produce themselves as such, continuously narrating modernity's commodification and brand naming.

Beastiality (2008) evokes the image of a lady's handbag with a jaguar head extending at its bottom with a slender feminine

torso with crossed legs perched firmly in the background. The image is then boldly 'branded' as 'Cat Woman Collection'. By extending the symbol of a ladies handbag which could be considered as a signifier of class, wealth and exclusivity, Ventura consciously adapts these metaphors to only contest their meaning, to breach the artificial boundaries which have been developed by post-Enlightenment epistemologies between people and other living beings. Curatorially, this is what I would term the process of 'Mapping the Corporeal', a mode of operation which appears (partly, in myth) where the boundary between human and animal and machine is transgressed. Far from signaling a walling off of people from other living beings. Ventura's works signal disturbingly and pleasurably a tight coupling of human with animal anatomies, with some in submissive and others in imposing postures, constantly creating a new discursive status for the cycle of marriage exchange.1

The corporeal is mapped further in *Destination* (2008) as a predicament for the development of the modern consciousness as two figures (one masculine, the other feminine) consume, produce and shed signs and labels that affirm the constancy

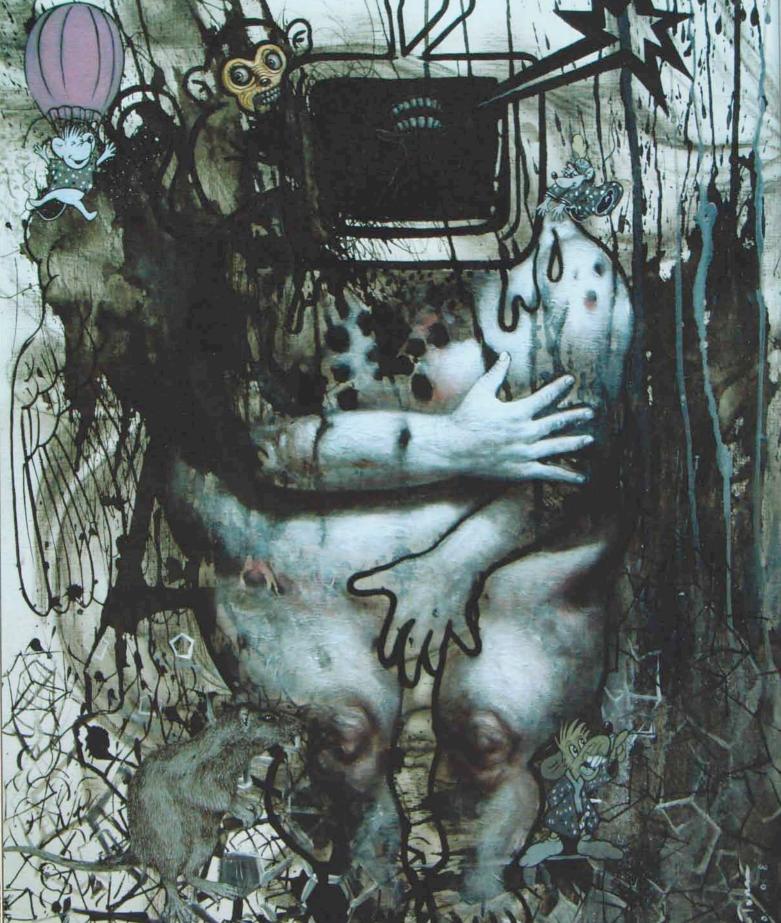




of truth seeking in modernity, where any 'resistance' is overly subsumed under a Nietzschean will to truth. The two figures of Destination (2008) along with the other bodies take on a genealogical view of reality, establishing themselves as docile bodies, reminiscent of an empty-sameness throughout history, with no account of the constitution of knowledges, discourses and domains.2 Likewise, Turning Back (2008) forms a montage of canine bodies splashed onto the canvas as a commanding feminine figure fleets across. As the furs transform from the living to commodities of consumption, and are converted into brands overwhelmed by labels, they signify the societal norms of chic leathers which have come to define truth/reality/appearance. This is a theme also echoed in Catharsis (2008) which represents the figure of Diablo with humanly bodily proportions approaching a fountain that spurts objects equivalent to sins, alluding to the disciplinary technologies that have taken hold of the postmodern ego at the level of bodies, gestures, habits and desires to create subjects who are attached to, and thus, agents of, their own subjection. While anorexia and conventional standards of beauty are distorted in Fatty (2008) to suggest that bodily representations have become a site of power which makes

individuals 'subjects', but also how different individuals voluntarily subject themselves to 'self surveillance' and 'self normalization'.³ However, what remains interesting about Ventura's corporeal agents is that he seems conscious of the inescapable structure within which they exist; and with each body, continues to exercise 'an attitude of counter modernity', forming an almost permanent provocation to the gaze of the viewer.⁴

All that said, the curatorial *method* for this exhibition has remained fluid and seeks to create a discursive space within which Ventura's sculptures and paintings form an installation to narrate the different complexities highlighted above. Within the strategic space (to quote Stuart Hall) 'there are points of résistance'5, but also moments of supersession. It is a space created and reproduced through a multitude of discursive contestations. The omnipresence of human animality, the hubbub disjunction of the oil paintings which reach irregular extremes, acquire, seize and share innumerable points of resistance within the gallery. All subject to cartographies or mappings of the corporeal (a concept which remains elusive, yet stunningly obvious) as the space exists spontaneously



at one point, and more compromisingly at another. Suffice to say, there is no single locus of the Great Refusal. No *real* opposition. No *real* false consciousness. No *real* war. Instead, there is a plurality of momentary lapses. For 'Mapping the Corporeal' is a realization, a state of critical appreciation in which there are no absolute victories, but there are always 'strategic positions to be won or lost'.⁵

ENDNOTES

- Donna Haraway, 'A Cyborg Manifesto: Science, Technology, and Socialist-Feminism in the Late Twentieth Century' in Simians, Cyborgs and Women: The Reinvention of Nature, New York: Routledge, 1991, p.156.
- Michel Foucault, Discipline and Punish: The Birth of the Prison, trans.
 A. Sheridan, Harmondsworth: Peregrine, 1977, p. 138-9.
- 3 Michel Foucault, History of Sexuality, New York: Random House, 1990, p. 212.
- Michel Foucault, 'Body/Power' and 'Truth and Power' in C. Gordon (ed.) Michel Foucault: Power/Knowledge, London: Harvester, 1980.
- 5 Stuart Hall, 'Notes on Deconstructing the Popular' in John Storey (ed.) Cultural Theory and Popular Culture, New York: Prentice Hall, 1997, p. 447.
- б Ibid.



Zoomanities Gathering V. Fibreglass Resin with Acrylic Polyurethane Paint, Dimensions Variable, 2008

Shabbir Hussain Mustafa is Assistant Curator at NUS Museum.









THINGY

Patrick Flores

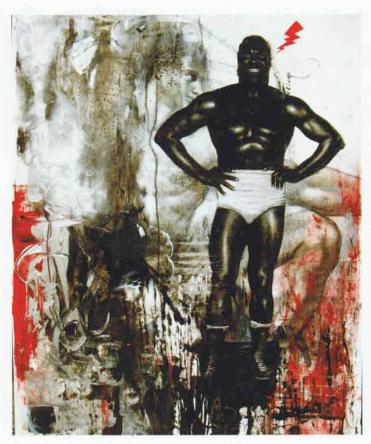
Ronald Ventura's initial forays into the art scene came by way of bodies fleshed out with breathtaking naturalism. Fully wrought, sculptural in aspiration, devoted to the details of surface, these figures were well-nigh autonomous, nearly airtight, without any hint of vulnerability, streamlined to perfect exhaustion. In latter variations, they became nearly rigid and opaque, with their exterior sealed off, effacing the appearance of porosity and repressing the crucial stroke that supposedly makes painting possible. In other words, ensconced.

This propensity for concealment, and to some extent the make-over, would remind us of two dispositions in the preparation of ground. First is the technique of encarnación in Philippine colonial statuary in which the wood of religious icons is primed in a manner that renders it like translucent flesh, the word coming from the Spanish encarnar, which means "to embody." Second is the practice in 19th Century European painting that according to art historian Thomas Crow, citing Girodet and Ingres, "cultivated an exactingly polished technique in finishing the surfaces of their paintings, building up glazes so as to banish as far as possible individual gestural imprints in the paint." The prominent sheen suggests a "licked finish," which becomes a gauge of a "holding action, a determined imposition of an impersonal discipline over the involuntary exposure of the self."1 The use of the term "impersonal" is telling because it negates the person, construed as figuration, that exceeds itself in the very moment of exposure, of being there for others. Being impersonal might intimate the ascendancy of form over the seeming formlessness, the indeterminacy, of subjectivity.

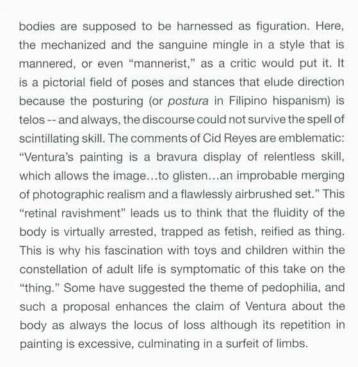
We would get the feeling that these portraits of Ventura, several in the nude, referred to the painter's own likeness. Such devotion to one's image may well have been autobiographical and in the long haul self interested. We bring up the latter description not to regard the artist's temper as self indulgent, but rather as a means to discern the codes of his corpus that implicates his own image and in relation to a shift in depicting the corporeal in recent works that seem to hint at an absence of the human altogether, his beheld physique falling through the cracks so that non-persons could crawl out of the woodwork, or sometimes carcass. This lack or gap of the human in a tortured, tedious, but ultimately revelatory representation of anatomy may signal the swerve from the artist's more painterly works to a kind of flatness that curiously and relentlessly perseveres to conjure the body and its rondure. Thus, self reflection loses out to a consumptive absolution, a denial that is but about devouring, too.

An observer may speculate that Ventura's figures are hypermediated, or assume a hyperreal effect. This impression is risky, given the veneer of the work as oil, but also *interesting* not because it discloses a trick in the trade or that it unveils the artifice, but because it complicates our notions of how





▲ Black & White, Oil on Canvas Paper, 50 x 65cm, 2008



On the other hand, this self contained form, as in free-



▲ Untitled, Oil on Canvas Paper, 50 x 65cm, 2008

standing statuary of a marmoreal outlook, resists being a mere instrument of social or political illustration of "reality." All by itself, it is form; and Ventura's form making is what should preoccupy those who wish to understand the fixation on the body. How formative this practice is merits reconsideration and how formalist this perceived technical prowess is opens up a fertile terrain of discussion.

All this said, the technicism need not be construed as a derogation of the authentic, but rather a supplement to its aspired mastery, and as a function of its commitment to, or obsession with, painting. In fact, Ventura confesses that "images are everywhere" and that "a painter just gathers them." This gathering of images would motivate the artist to stage queer tableaux, and in the long term convey his dramatis personae as substantially compromised constitutions, smothered by plastic, fragmented and severed as in some of his sculptures, degenerating into mutants, half-animals/half-persons, toy-like and humanoid. In this turn of events in his oeuvre, there tends to be a dispersal of the human across

other embodiments, as heads for instance become modular, replaceable, totally invented, denied of the inalienability of personhood. We wonder if there is still emancipation and liberty in this impulse, a mirage that is actually the "the real thing," a true handiwork with no subterfuge courtesy of the computer. This neurosis over "virtuality" belies the festering rift between the human and the machine, which is needless because the "virtual," not the opposite of the real, may to a certain degree insinuate a critique of the human. To say that painting is apparently digital is not entirely without substance.

A comparison with the naturalism of Alfredo Esquillo, who also went to Ventura's fine arts school, might be helpful in this regard. His paintings, emitting an aura of otherworldliness in the glare of urban light, are at once luminous and stunning, alluding to ideas about an overinvestment in the belief in icons. This representation, though may it suffer from literal references at some level, is dynamic, its space hectic, its figures expressive in their everyday lives. Ventura converses with this habit but reduces his images to a rudimentary repertory. The ebullient local color of Esquillo fades into Ventura's controlled chromatic climate of ochre, white, and lately, lead to a stylization of bleakness, without the ideological atmosphere hovering as the governing universe. In his landscapes, the body is terribly isolated, if not severely diminished.

Reviewing Ventura's work over time prompts us to meditate on notions about the body and how it has been pictured in painting, how it has become an inheritance of Narcissus, the man who fell in love with his own reflection and was frustrated that his love was impossible because it could no longer be selfless; he thought that his redundant self was another being besides himself, and sadly it is this image that becomes "reality." Surely, this is a possible reading of Ventura's corpus. But it may just as well be wrong, and here the theorist Barbara Johnson helps when she argues in a recent book that the suffering of the human comes from "the failure to become a thing. The kind of stasis that only a thing can have becomes a perfection the human being will never achieve - life itself becomes a flaw the human being strives to deny."2 This obsession with the thing, and therefore with art, is irresistible because it is a thing of beauty and it is the beauty of the thing; the person would then be defined as

"the repeated experience of failing to become a thing." TK Sabapathy's commentary on Ng Eng Teng's *Responsibility II* inflects this insight: "The body of the father is reduced to a scarred, partial entity; Eng Teng depicts it to look like a boulder or slab of rock, eroded but still resilient. The hands are enigmatic. Whose are they? Can they signal the intervention of unseen presence? Or are they the father's, now appearing disembodied and exuding power in order to ensure security and wellbeing." This predicament lying between wholeness and dismemberment, persons and things, art's address and the multitude's entitlement resides in the body and its vain and uncanny manifestations.

The reiteration of bodies, which are more and more stripped of their integrity, their "local moral world" as sensory agencies, seems to be a symptom of the seduction to mistake form as the self, with the latter as form and the aesthetic itself, and to forsake the world for this impossible but longed-for project. This vexing condition spurs the artist to persistently idealize the failure of the human in the fullness of the fantasy of things – and, alas, in the defile of lovelessness.

ENDNOTES

- Thomas Crow, "Classicism and Romanticism", Nineteenth Century Art. (ed.) Stephen Eisenman. London: Thames & Hudson, 2002, p. 54..
- Barbara Johnson, Persons and Things. Cambridge: Harvard University Press, 2008, p. 231.
- 3 Ibid, p. 59.
- 4 T. K. Sabapathy, Ng Eng Teng. Singapore: National University of Singapore Museums, 2003, p. 128.



▲ Identity, Oil on Gesso Based Canvas, 122 x 122cm, 2008





GOING UNDER THE SKIN OF A CONSUMERIST WORLD

Sonia Kolesnikov-Jessop

Grounded in hyperrealism, the photographic like works of Ronald Ventura are often injected with strong doses of the surreal, as the Filipino painter explores recurring themes about the human condition, societal stereotypes and religious consciousness.

Ventura studied fine arts at the University of Santo Tomas in Manila. After majoring in painting in 1993, he remained at the university to take up a teaching position, continuing his practice in his spare time. The artist recalls he struggled for a while, finding it hard to concentrate on his own work and find his own voice while teaching.

In 2000, his first solo show, *All Souls Day* was well received with the artist garnering praise for his stunning ivory skinned nudes with their rich tones in dark greys and sepias. The public acceptance of his work gave Ventura the confidence and the following year he moved to Quezon City to set up his studio there. While his first solo exhibition had been more an expression of himself and his inner-self, it was in 2001 that really started a long running theme, the role and place of religion in modern society. While Catholicism has long been a comfort zone for many Filipinos, Ventura likes to test, tease and question the viewer's religious consciousness. In reference to the traditional paintings of saints on wood, the artist painted ordinary figures on old doors using light effects as symbols of good and evil. The idea for this series, the

artist explains, was to symbolize how opportunities would "open" for those who stay faithful to their religion, or how doors would close for those who did not follow the pious path expected of them.

The following year, Ventura continued to work with sacred images, but turned his attention toward what he calls "visual defects" juxtaposing sacred images with incongruous modern day situations (Christ carrying a machine gun; Mary smoking a cigarette). By combining the extremes and unexpected and injecting a shock factor, Ventura aimed to draw the viewers in to look at the realities of modern society.

Over the years, the artist has participated in numerous group exhibitions and held 19 solo shows, along the way winning the Juror's Choice in the Philip Morris Philippine Art Awards in 2002, the 13 Artists Award from the Cultural Center of the Philippines in 2003 and one of the 2005 Ateneo Art Awards, considered as one of the most important art prizes for an emerging artist in the Philippines. His latest accolade was an Award of Excellence by the 9th OITA Asian Sculpture Exhibition Open Competition 2008 in Japan. In finding his own style, he eliminated colour from his works. "In my earlier years, I used colour for skin tones but I came to realize painting cannot duplicate reality. That's when I decided in 1999 to move towards black and white," the artist explains.



◀ Zoomanities Gathering I, Fibreglass Resin with Acrylic Polyurethane Paint, Dimensions Variable, 2008 2008

Today, the 35-year-old Filipino's work is most recognizable for his use of monochromatic colours - he favours graphite on paper - and the quality of his draughtsmanship of the human body and its anatomy. "I've always been interested in the human image, so I often incorporate nudity in my drawing. I also like to observe human behaviour," Ventura explains. In Human Study, a large graphite on canvas work which won him the Ateneo Art Awards prize. Ventura oscillated between dreamlike state and nightmare. Resembling a still from a piece of absurdist theatre, the work shows a naked female laying atop a table while a man sits on a mechanical horse with two heads, and above them another figure struggles inside a transparent sheet while a third naked figure seems to be fleeting across the sky. The artist said he got the inspiration from a combination of all his previous works and studies - all juxtaposed to reflect his thoughts, ideas and dreams. While his works often resemble such dreamlike sequences and feature elements of surprise, sometime contradicting themselves. Ventura does not like to categorize his work and stresses he is not a Surrealist.

Much of his art derives from his reflections on the current condition of men and women, and the artist likes to draw on his own realizations and experiences. In *Antipode: Human Study* - his works addressed social stereotypes frequently seen in contemporary society: a pot bellied policeman salivating and barking orders as he stands in his official garb, a naked man depicted as a wild and raging ape, or a beautiful female as Venus wrapped and preserved in a cling wrap. These are Ventura's symbolisations of characters trapped by norms and general perceptions dictated by the broader society.

Finding inspiration in early 17th Century etchings of humanized animals he once saw, Ventura often gives his human subjects animal attributes and vice-versa. He delves like a scientist into the link between the species. "In today's society, what people perceive as bad behaviour is often compared to animal behaviour. Animals are perceived as having little intelligence," he says. Yet, the artist also likes to draw attention to the positive behaviour of animals; for instance, a well groomed housewife depicted as a neat rodent that 'squirrels' everything away.

In Mapping the Corporeal: Ronald Ventura has gone a step further, getting under the skin of his subjects. In *i-Human*, robots are given human-like internal organs, while a woman's organs are intertwined with what looks like a car engine. Destination is a remarkably detailed and witty anatomical





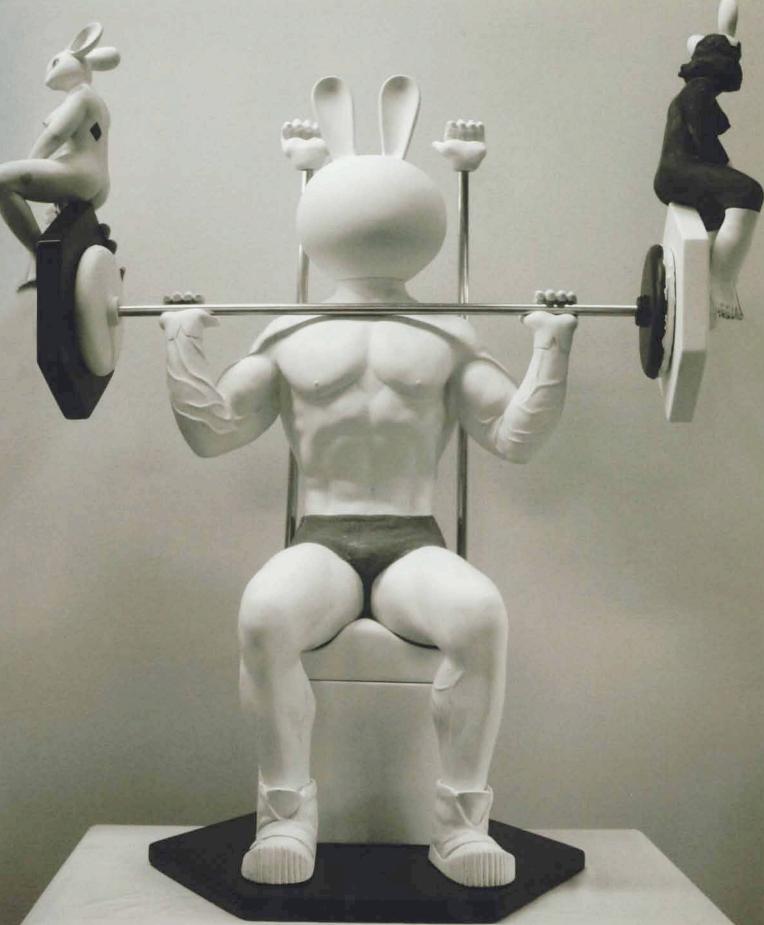
 Zoomanities Gathering IV, Fibreglass Resin with Acrylic Polyurethane Paint, Dimensions Variable, 2008

study of today's consumerism. By creating with exaggerated realism complex representations of bodies intertwined with images of animals and toys, Ventura aims to raise the viewers' consciousness, in effect perhaps instigating a reality check. As the artist uses imagery to suggest or jar the viewer's memory bank, he dissects what is happening to the world of consumerism and raises a fundamental question: "Could this be fatal to humanity?"

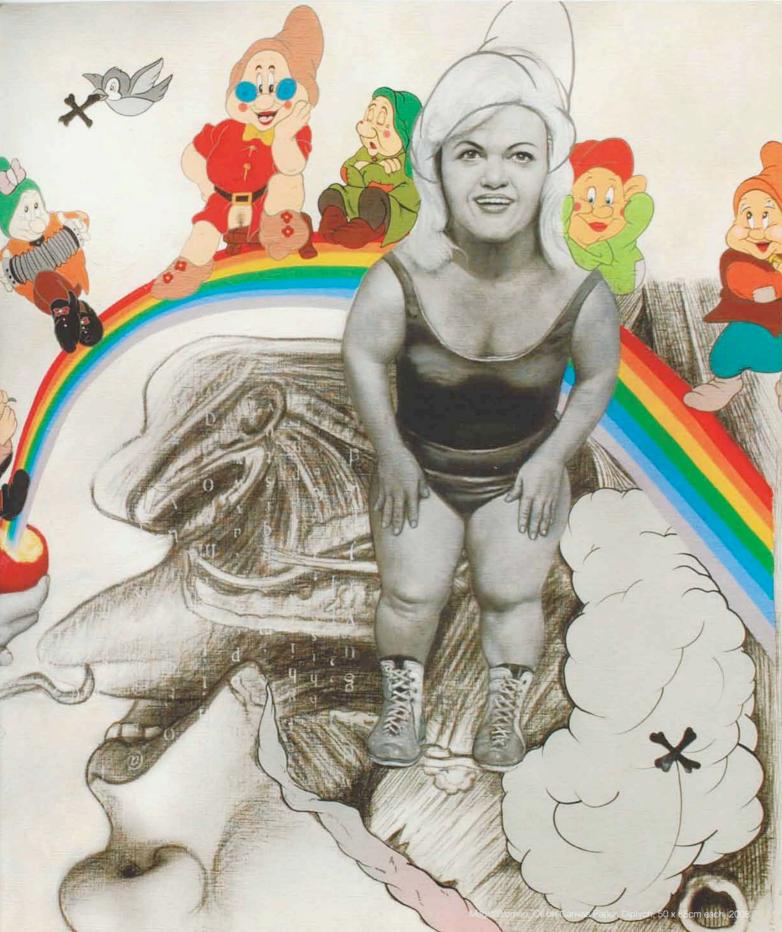
In these latest works, the artist is also reintroducing touches of colour, using them like a highlighting pen. "The colours are a sign of the times in the fashion world," the artist notes, adding that he used colour as a channel for people to interpret his art, thrusting them closer to reality. While aesthetically beautiful, *Beastiality* is also a painting that aims to disturb and make people think. The painting could be part of a high-fashion advertisement; the model, shown only from

the waist down, is wearing a pair of crisply ironed trousers, her long, slim legs, extended by her chic high-heeled shoes, are crossed in a fashionable pose and the model is holding what could be the latest 'it' bag in animal print. But the small head of a leopard menacingly sprouting out from the bottom of the bag tells another story – that of animal cruelty. "Women have a close association with cats. Exotic animal skins are used in modern fashion designs, mostly created for women to enhance the look of modern-day fashionistas. Is there justice in our own beautification using such exotic animals to enhance our vanity?" the artist ponders.

Sonia Kolesnikov-Jessop is a freelance journalist and regular correspondent for Newsweek and the International Herald Tribune.









RONALD C. VENTURA

A Biography

Born in Manila, The Philippines, 1973

SELECTED AWARDS

2008 Award of Excellence by the 9th OITA Asian Sculpture Exhibition Open Competition 2008, Japan

2007 Guest Resident Artist, Artesan Gallery + Studio, Singapore

2005 Winner, ATENEO ART AWARDS & Recipient, Ateneo Art Gallery Studio Residency Grant, Sydney, Australia

2003 Thirteen Artists Award, Cultural Center of the Philippines

2003 Jurors' Choice Award, Philip Morris Philippine Art Awards

2001 Artist of the Year, Art Manila Newspaper

2000 Finalist, Philip Morris Philippine Art Awards

2000 Finalist, Taiwan International Biennale Print and Drawing Competition

1999 Finalist, Taiwan International Biennale Print and Drawing Competition

1999 Jurors' Choice Award, Windsor & Newton Painting Competition

1998 First Place, Lithograph Competition National Commission for Culture & Arts

1998 Jurors' Choice Award, Philippine Philip Morris Art Award

1993 Jurors' Choice Award, Art Association of the Philippines Art Competition

1990 First Place, Shell National Students Art Competition

SOLO EXHIBITIONS

2008 Zoomanities Art Centre, SM Megamall, EDSA, Mandaluyong City 2007 Under The Rainbow West Gallery Megamall, Mandaluyong City

> Antipode – Human Study Artesan Gallery + Studio, Singapore

2005 Recent Works Singapore Art Fair

> Morph SM Megamall Mandaluyong City

> Human Study SM Megamall Mandaluyong City

2004 Contrived Desires SM Megamall Mandaluyong City

> Black Caricature SM Megamall Mandaluyong City

> Dead-End Images SM Megamall Mandaluyong City

2003 X-Squared West Gallery & Big & Small Art Co.

2002 Body
The Drawing Room, Metropolitan
Avenue, Makati City

Visual Defects West Gallery, SM Megamall Mandaluyong City

2001 Doors Art Center, SM Megamall Mandaluyong City

The Other Side
The Drawing Room, Makati City

2000 All Souls Day The Drawing Room, Makati City

> Innerscapes West Gallery, SM Megamall Mandaluyong City

SELECTED GROUP EXHIBITIONS

2005 Cross Encounters: The 2005 Ateneo Art Awards Exhibition Power Plant Mall Rockwell Center, Makati City

> In Transit: Big & Small Art Co. SM Megamall, Mandaluyong City

2004 19th Asian International Art Exhibition Fukuoka Asian Art Museum, Japan

> Korea Asian Art Festival Inza Plaza, Seoul, Korea

2003 13 Artists Awards Exhibition Main Gallery, Bulwagang Juan Luna, CCP

2002 Soft: Tresacidos Art Center SM Cebu

> ASEAN Art Awards Philip Morris Nusa Dua, Bali, Indonesia

2001 Tresacidos: Small Works The Enterprise Center Makati City

> The 8th Annual Filipino-American Arts Exposition Yerba Buena Center for the Arts, San Francisco

Balik Guhit Cultural Center of the Philiippines Pasay City

2000 Guhit I, II & III

Ayala Museum Gallery III; UST

Museum Espana; Jorge B. Vargas

Museum, University of Phillipines

Mad About Lithographs Ayala Museum, Makati City

1999 9th International Biennale Print & Drawing Exhibition
Taipei, Taiwan

Philip Morris ASEAN Art Exhibit Hanoi, Vietnam

1998 1st Lithograph Competition Exhibition Drawing Room, Makati City



▲ Ronald in his studio, 2008

◆ Mr Muscle, Fibreglass Resin with Acrylic Polyurethane Paint, 55 x 26 x 96cm, 2008

NUS MUSEUM



NUS MUSEUM

NUS Museum is a comprehensive museum for teaching and research. It focuses on Asian regional art and culture, and seeks to create an enriching experience through its collections and exhibitions. The Museum has over 7,000 artefacts and artworks divided across four collections. The Lee Kong Chian Collection consists of a wide representation of Chinese materials from ancient to contemporary art; the South and Southeast Asian Collection holds a range of works from Indian classical sculptures to modern pieces; and the Ng Eng Teng Collection is a donation from the late Singapore sculptor and Cultural Medallion recipient of over 1,000 artworks. A fourth collection, the Straits Chinese Collection, is located at NUS Baba House at 157 Neil Road.

NUS MUSEUM

University Cultural Centre 50 Kent Ridge Crescent, National University of Singapore Singapore 119279

Tel:

(65) 6516 8817

Website:

www.nus.edu.sg/museum

Email:

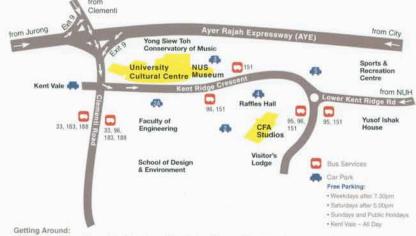
musuem@nus.edu.sg

Opening Hours:

10am - 7.30pm (Tuesdays - Saturdays)

10am - 6pm (Sundays)

Closed on Mondays & Public Holidays



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